PRICED *Part I of the*

HARRIS WHITTEMORE
COLLECTION OF
ETCHINGS

COMPRISING
ONE-HALF OF
HIS VIRTUALLY
COMPLETE
WHISTLER
COLLECTION

And Examples of
MARY CASSATT
And Other
Modern Masters

Public Auction Sale
January 17 and 18 at 8 p. m.

PARKE-BERNET GALLERIES · INC
30 *East* 57 *Street* · *New York*
1949

SALE NUMBER 1030

FREE PUBLIC EXHIBITION

From Wednesday, January 12, to Date of Sale
Weekdays from 9:30 to 5 · Closed Sunday

PUBLIC AUCTION SALE

Monday and Tuesday Evenings
January 17 and 18 at 8 p. m.

EXHIBITION & SALE AT THE

PARKE-BERNET GALLERIES · INC

30 EAST 57 STREET • NEW YORK 22

PLAZA 3-7573

· · ·

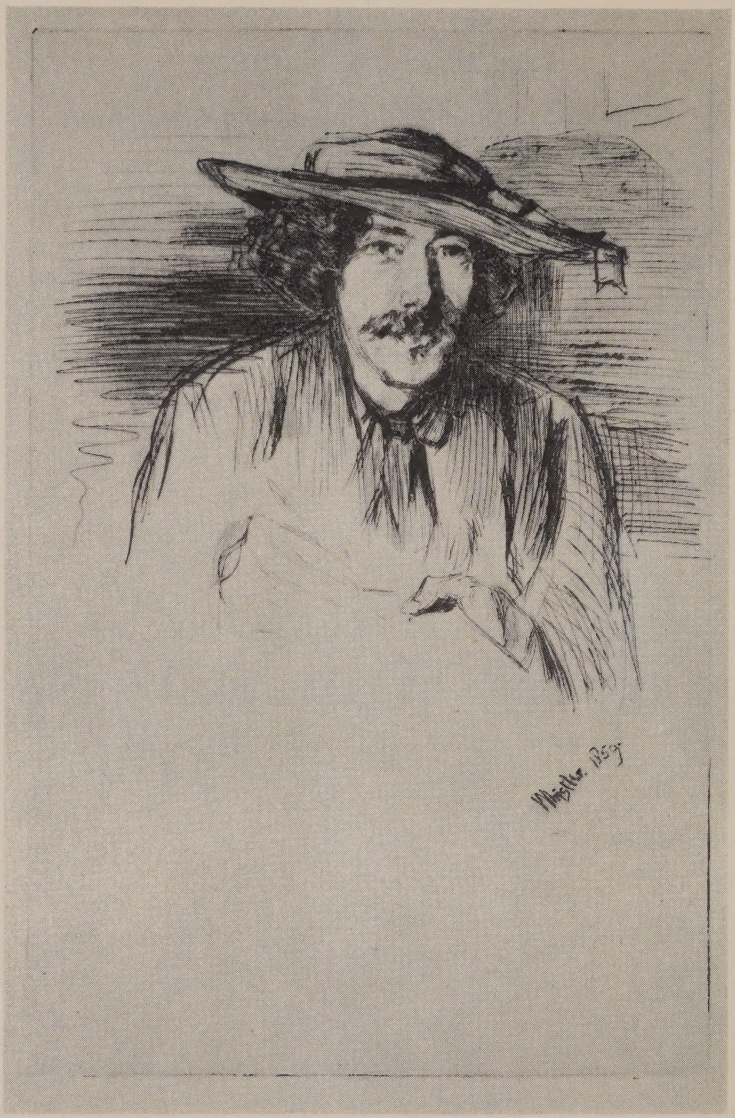
Sales Conducted by

H. H. PARKE • L. J. MARION

A. N. BADE • H. E. RUSSELL, JR.

A. NISBET *and* C. J. DUVEEN, JR.

1949



SELF-PORTRAIT BY WHISTLER

[NUMBER 128]

NYM402-P1716

THE ETCHED WORK

of

Whistler and Mary Cassatt

From the Well-Known Collection

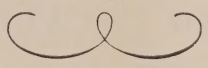
OF THE LATE

HARRIS WHITTEMORE

PART I

Comprising the First Half of His Virtually Complete Whistler Collection (Kennedy Nos 1 to 282 with a Few Exceptions) ✦ Most of the Color Prints and a Great Many of the Drypoints of Mary Cassatt ✦ Also Fine Prints by Bone, Cameron, Degas, Haden, McBey and Zorn

By Order of the
J. H. WHITTEMORE COMPANY



Public Auction Sale
January 17 and 18 at 8 p. m.

PARKE-BERNET GALLERIES · INC
NEW YORK · 1949

The Parke-Bernet Galleries
Will Execute Your Bids
[MAIL · TELEPHONE OR TELEGRAPH]
Without Charge
If You Are Unable to Attend
the Sale in Person

PRICED CATALOGUES

A priced copy of this catalogue may be
obtained for one dollar for each
session of the sale plus
the cost of the
catalogue

PRINTED IN THE U.S.A.

FOREWORD

OF THE many notable private collections of Whistler's etchings formed in the past, hardly any are known to be intact today. A lone exception is the distinguished Harris Whittemore Collection, undoubtedly the most complete representation of Whistler's work available for sale anywhere in the world today.

Built around the virtually complete collection formed by the late Howard Mansfield, it has been further enhanced from time to time by varying states and impressions from other great collections such as the H. H. Benedict, Macgeorge, Scholle, Caldwell, H. L. Quick and the Royal Collection at Windsor.

For this sale, Part I, a more or less arbitrary division has been made according to the Kennedy arrangement, embracing roughly K. Nos. 1 to 280. The remaining portion of the collection will be offered as Part II at a later date.

From a merely casual perusal of the catalogue, the great wealth of fine and early impressions will be readily apparent. Whistler's autograph remarks appear on many of the prints, jotted down as he made selections for prominent collectors of the past; many bear his opinion of a particular proof.

Mr Whittemore was very generous in loaning his prints to various institutions throughout the country. Now they will have the opportunity to acquire the works permanently. Many of the prints seldom appear, and in some cases have never appeared at public sale in America.

In addition to the late Mr Whittemore's Whistler collection, attention is directed to the fine group of plates by Mary Cassatt, containing most of her superb color proofs and a representative cross section of her much admired work in drypoint. Muirhead Bone is represented by his most beautiful plates, all in superb impression. There are also a half dozen of the rare etched plates of Degas in signed proof state; and the most important and desirable works of McBey and Zorn.

CONDITIONS OF SALE

The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

1. The word "Galleries", wherever used in these Conditions of Sale, means the Parke-Bernet Galleries, Inc.

2. The Galleries has exercised reasonable care to catalogue and describe correctly the property to be sold, but it does not warrant the correctness of description, genuineness, authenticity or condition of said property.

3. All bids are to be PER LOT as numbered in the catalogue, unless otherwise announced by the auctioneer at the time of sale.

4. The highest bidder accepted by the auctioneer shall be the buyer. In the event of any dispute between bidders, the auctioneer may, in his discretion, determine who is the successful bidder, and his decision shall be final; or the auctioneer may reoffer and resell the article in dispute.

5. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance over the previous bid, may be rejected by the auctioneer, in his discretion, if in his judgment such bid would be likely to affect the sale injuriously.

6. The name and address of the buyer of each article, or lot, shall be given to the Galleries immediately following the sale thereof, and payment of the whole purchase price, or such part thereof as the Galleries may require, shall be immediately made by the purchaser thereof. If the foregoing condition, or any other applicable condition herein, is not complied with, the sale may, at the option of the Galleries, be cancelled, and the article, or lot, reoffered for sale.

7. Unless the sale is advertised and announced as an unrestricted sale, or a sale without reserve, consignors reserve the right to bid.

8. Except as herein otherwise provided, title will pass to the highest bidder upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's sole risk and responsibility.

9. Articles sold and not paid for in full and not taken by noon of the day following the sale may be turned over by the Galleries to a carrier to be delivered to a storehouse for the account and risk of the purchaser, and at his cost. If the purchase price has not been so paid in full, the Galleries may either cancel the sale, and any partial payment already made shall thereupon be forfeited as liquidated damages, or it may resell the same, without notice to the buyer and for his account and risk, and hold him responsible for any deficiency.

10. If for any cause whatsoever any article sold cannot be delivered, or cannot be delivered in as good condition as the same may have been at the time of sale, the sale will be cancelled, and any amount that may have been paid on account of the sale will be returned to the purchaser.

11. Unless purchased for resale, the buyer will be required to pay the Federal Excise Tax equivalent to 20 per centum of the price for which sold on jewelry, clocks, silver, gold, furs, etc. However, articles of these categories sold for certain classes of consignors are exempt from this tax. Items in this catalogue subject to the Federal Excise Tax are designated by an asterisk (*) or are preceded by a note to this effect.

12. Unless exempt from the payment thereof, the buyer will also be required to pay the New York City sales tax of 2 per centum of the price for which all articles are sold.

13. The Galleries, subject to these Conditions of Sale and to such terms and conditions as it may prescribe, but without charge for its services, will undertake to make bids for responsible parties approved by it. Requests for such bidding must be given with such clearness as to leave no room for misunderstanding as to the amount to be bid and must state the catalogue number of the item and the name or title of the article to be bid on. If bids are to be made on several articles listed as one item in the catalogue, the request should state the amount to be bid on each article, unless the item contains the notation "Lot", in which case the request should state the amount to be bid "For the Lot". The Galleries reserves the right to decline to undertake to make such bids.

14. The Galleries will facilitate the employment of carriers and packers by purchasers but will not be responsible for the acts of such carriers or packers in any respect whatsoever.

15. These Conditions of Sale cannot be altered except in writing by the Galleries or by public announcement by the auctioneer at the time of sale.

Sales Conducted by

H. H. PARKE • L. J. MARION
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A. NISBET *and* C. J. DUVEEN, JR.

PARKE-BERNET GALLERIES • INC

30 EAST 57 STREET • NEW YORK 22

Telephone PLAZA 3-7573 *Cable* PARKGAL

HIRAM H. PARKE • *President*

ARTHUR SWANN *and* LESLIE A. HYAM • *Vice-Presidents*

FIRST SESSION

Monday, January 17, 1949, at 8 p.m.

CATALOGUE NUMBERS 1 TO 185 INCLUSIVE

ALBERT BESNARD

French painter-etcher: 1849-1936

1. THREE ETCHINGS
Femme à la Pelerine, D. 86, trial of the second state; La Mère Malade, D. 90; and La Femme au Vase, D. 96. All fine proofs signed in pencil. Limited. Framed.

MUIRHEAD BONE

Contemporary Scottish etcher, master of drypoint

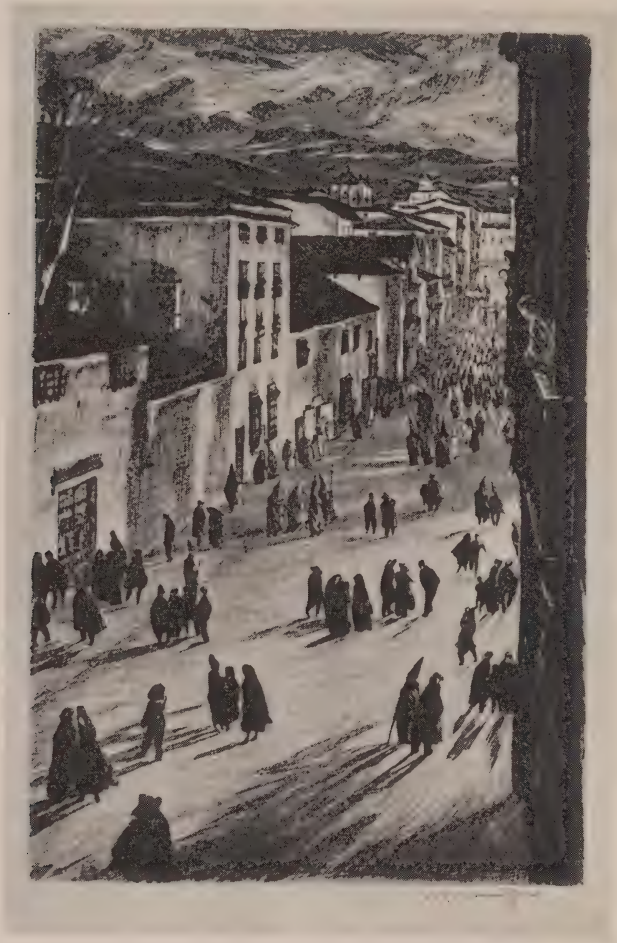
2. GERTRUDE AND STEPHEN, No. 2. *Drypoint*
Dodgson No. 168. Second state of two. Proof signed in pencil. Impression on Japan paper.
Only ten proofs in two states. From the artist's personal collection.

3. GERTRUDE AND STEPHEN, No. 3. *Drypoint*
Dodgson No. 169. Fourth and finished state. Proof signed in pencil. Fine impression on thin paper.
Very rare. There were only nineteen impressions in four states.

4. AYR PRISON. *Drypoint*
Dodgson No. 179. Only state. Proof signed in pencil. Beautiful impression on Japan paper. Framed.
Executed in 1905 and only forty-one impressions made. It is, of course, one of the great rareties of modern prints, as well as one of the greatest classics of drypoint work.
From the Simpson collection.

5. LEEDS. *Drypoint*
Dodgson No. 181. Second state of two. Proof signed in pencil. Very fine impression. Edition limited to thirty-four impressions in two states.
Very rare. From the artist's personal collection.

6. THE BALLANTRAE ROAD. *Drypoint*
Dodgson No. 212. Fifteenth and finished state. Proof signed in pencil. Superb impression. Edition limited to thirty-six impressions in this state.
Very rare. "In the last and finest state, the artist has achieved the harmonious effect at which he was aiming through a long series of experiments".—CAMPBELL DODGSON



[NUMBER 7]

7. A SPANISH GOOD FRIDAY (RONDA). *Drypoint*

750 Subsequent to Dodgson. The final or finished state. Proof signed in pencil. A magnificent impression on Japan paper.

A masterpiece in the use of drypoint etching and undoubtedly the finest example in this medium produced in the twentieth century.

[See illustration]

8. JOSEPH CONRAD. *Drypoint*
Dodgson Supplement No. 336. Proof signed in pencil. Very fine impression on Japan paper. Edition limited.

9. PICCADILLY CIRCUS. *Drypoint*
Dodgson Supplement No. 313. Trial proof, inscribed with the title and a presentation inscription, in pencil, and dated 1915. Brilliant impression. Framed.
Only three trial proofs are known.

10. PORTRAIT OF THE ARTIST. The large plate. *Drypoint*
Subsequent to Dodgson. Trial proof signed in pencil. Very fine impression.
Extremely rare. From the artist's own collection.

11. PIAZZA DEL POPOLO FROM MY WINDOW. *Drypoint*
Subsequent to Dodgson. Proof, probably trial, signed in pencil. Fine impression on Japan paper.
Extremely rare. Only three impressions known. From the artist's own collection.

12. RABINDRANATH TAGORE. *Drypoint*
Subsequent to Dodgson. Proof signed in pencil. Very fine impression on Japan paper. Edition limited.

13. CONRAD LISTENING TO MUSIC. *Drypoint*
Subsequent to Dodgson. Proof signed in pencil. Fine impression. Edition limited.

14. STOCKHOLM. *Drypoint*
Subsequent to Dodgson. Proof signed in pencil. Fine impression. Edition limited to one hundred forty proofs.

15. LEYDEN. *Drypoint*
Subsequent to Dodgson. Early selected proof of the third state. Very fine impression on Japan paper. Edition limited to twenty-five impressions in three states. Framed.

16. SUNSET, GREAT YARMOUTH. *Drypoint*
Subsequent to Dodgson. Unpublished proof, signed in pencil. Fine impression. Only four printed. Framed.

17. DUNIMARLE. *Drypoint*
Subsequent to Dodgson. Proof of the second state signed in pencil. Very fine impression. Edition limited to twenty-nine proofs. Framed.

18. THE GRAND CANAL. *Drypoint*
Subsequent to Dodgson. Trial proof signed in pencil. Very fine impression. Framed.
Extremely rare. Only six impressions made.

19. FALMOUTH. *Drypoint*
Subsequent to Dodgson. Proof signed in pencil. Very fine impression. Edition limited to only twenty-four proofs. Framed.
Very rare. From the artist's own collection.

20. RAINY NIGHT IN ROME. *Drypoint*
Subsequent to Dodgson. Early proof signed in pencil. Superb impression on Japan paper. Limited. Framed.
From the artist's own collection.

SIR DAVID YOUNG CAMERON

Eminent Scottish etcher: 1865-1945

21. THE ABBAZIA, VENICE. *Etching touched with drypoint*
Rinder No. 306. Third and finished state. Proof signed in pencil. Very fine impression.
Very rare. The edition was limited to only thirty proofs.

22. AFTER-GLOW, OR EVENING ON THE FINDHORN. *Etching and drypoint*
Rinder No. 399. Second and finished state. Proof signed in pencil. Beautiful impression on Japan paper. Edition limited. Framed.

23. BEN LEDI. *Etching and drypoint*
Rinder No. 424. Second and finished state. Proof signed in pencil. Very fine early impression on Japan paper. Edition limited. Framed.
Very rare. Generally conceded to be the artist's finest landscape etching.

MARY CASSATT

Famous American painter-etcher: 1845-1926

24. THE CORNER OF THE SOFA. *Soft ground and aquatint*
Breeskin No. 16. Third state of three. Unsigned proof. Fine impression. Framed.

25. LADY IN BLACK, IN A LOGE, FACING RIGHT. *Soft ground*
Breeskin No. 24. First state of three, before the aquatint. Proof signed in pencil. Repair at the right. Wide margin. Framed.
Very rare. Done about 1881.

26. BEFORE THE FIREPLACE. No. 1. *Soft ground and aquatint*
Breeskin No. 64. Third state of three. Proof with Degas' name inscribed at the bottom. Fine impression. Framed.

27. LYDIA AND HER MOTHER AT TEA. *Soft ground and aquatint*
Breeskin No. 69. Fourth state of five. Unsigned proof. Fine impression. Framed.

28. MRS. CASSATT KNITTING, PROFILE. *Soft-ground and aquatint*
Breeskin No. 75. Only known state. Unsigned proof. Fine impression. Slightly foxed. Framed.

29. INTERIOR: ON THE SOFA. *Soft ground and aquatint*
Breeskin No. 76. Only known state. Unsigned proof. Good impression. Framed.
Very rare. From the Roger Marx collection.

30. ELLEN HOLDING A CAT, LOOKING LEFT. *Drypoint*
Breeskin No. 89. Only state. Proof signed in pencil. Very fine impression. Wide margin. Framed.

31. BILL LYING ON HIS MOTHER'S LAP. *Soft ground and aquatint*
Breeskin No. 101. First state of five. Proof signed in pencil. Framed.
This, the first state, is really a trial proof and probably extremely rare.

32. BILL HOLDING THE BACK OF A CHAIR. *Soft-ground and aquatint*
Breeskin No. 105. Third state of four. Proof signed in pencil. Fine impression. Framed.

33. ON THE BENCH. *Soft ground etching*
Breeskin No. 107. Only state. Proof signed in pencil. Very good impression. Framed.

34. NURSE AND BABY BILL (No. 2). *Soft ground and aquatint printed in color*
Breeskin No. 109. Second state of two. Proof signed in pencil. Fine impression. Wide margin. Framed.

35. NURSE AND BABY BILL (No. 2). *Soft ground and aquatint*
Breeskin No. 109. Second state of two without the color. Proof signed in pencil. Fine impression. Wide margin. Framed.

36. MRS. GARDNER CASSATT AND HER BABY SEATED NEAR A WINDOW. *Drypoint*
Breeskin No. 112. Only state. Proof signed in pencil. Very fine early impression. Good margin. Framed.

37. GARDNER HELD BY HIS MOTHER. *Drypoint*
Breeskin No. 113. Only state. Proof signed with initials. Fine impression. Framed.
25

38. PORTRAIT OF THE ARTIST'S MOTHER. *Soft ground and aquatint*
Breeskin No. 122. Second state of six, before the dress was darkened. Proof signed in pencil. Wide margin framed.
110
Very rare in this state.

39. PORTRAIT OF THE ARTIST'S MOTHER. *Soft ground and aquatint*
Breeskin No. 122. Fifth state of six. Proof signed in pencil. Fine impression. Wide margin. Framed.
150

40. REFLECTION. *Drypoint*
Breeskin No. 131. Fifth and finished state. Proof signed in pencil with the title in the artist's hand. Fine impression on Japan paper. Framed.
65
From the Beurdeley collection.

41. REPOSE. *Drypoint*
Breeskin No. 132. Fourth and finished state. Unsigned proof. Fine impression. Wide margin. Framed.
45
From the Beurdeley collection.

42. THE MIRROR. *Drypoint*
Breeskin No. 136. Sixth state of seven, before the scratch on the child's left cheek. Proof signed in pencil. Fine impression on greenish paper. Framed.
50

43. QUIETUDE. *Drypoint*
Breeskin No. 139. Fifth and final state. Proof signed with the monogram stamp. Fine impression. Good margin. Framed.
60

44. THE CARESS. *Drypoint*
Breeskin No. 140. Fourth state of five. Proof signed in pencil. Fine impression. Wide margin. Framed.
70
Only about twenty-five impressions of these later states were made, then the plate was destroyed.

45. THE BATH, or THE TUB. *Drypoint and aquatint printed in color*
Breeskin No. 143. Eleventh and final state. Proof inscribed and signed in pencil. Brilliant impression. Wide margin. Framed.
325
No. 1 in the set of ten limited to twenty-five impressions.

[NUMBER 46]

325

46. THE LAMP. *Drypoint and aquatint printed in color*
Breeskin No. 144. Third and final state, the only state in color. Proof signed and inscribed in pencil. Very fine impression. Wide margin. Framed.
No. 2 of the set of ten limited to twenty-five impressions.

[See illustration]

325 47. IN THE OMNIBUS. *Drypoint and aquatint printed in colors*
Breeskin No. 145. Fourth and final state, the only state in color. Proof signed and inscribed in pencil. Very fine impression. Wide margin. Framed.
No. 3 of the set of ten limited to twenty-five impressions.

550 48. THE LETTER. *Drypoint and aquatint printed in colors*
Breeskin No. 146. Third and final state. Proof signed and inscribed in pencil. Brilliant impression. Wide margin. Framed.
No. 4 of the set of ten limited to twenty-five impressions.

420 49. THE FITTING. *Drypoint and aquatint printed in colors*
Breeskin No. 147. Fifth and final state. Proof signed and inscribed in pencil. Brilliant impression. Wide margin. Framed.
No. 5 of the set of ten limited to twenty-five impressions.

360 50. THE FITTING. *Drypoint and aquatint printed in colors*
Breeskin No. 147. Fifth and final state. Proof signed and inscribed in pencil. Fine impression. Wide margins. Framed.
No. 5 of the set of ten limited to twenty-five impressions.

525 51. WOMAN BATHING, or THE TOILETTE. *Drypoint and aquatint printed in colors*
Breeskin No. 148. Fifth and final state. Proof signed and inscribed in pencil. Brilliant impression. Wide margin. Framed.
No. 6 of the set of ten limited to twenty-five impressions.

375 52. MOTHER'S KISS. *Drypoint and aquatint printed in colors*
Breeskin No. 149. Fourth and final state, the only state in color. Proof signed and inscribed in pencil. Brilliant impression. Wide margin. Framed.
This is No. 7 of a set of ten limited to twenty-five impressions.

100 53. MOTHER'S KISS. *Drypoint and aquatint printed in colors*
Breeskin No. 149. Fourth and final state, the only state in color. Proof signed in pencil. Fine impression. Good margin. Faint dust streak. Framed.
This is No. 7 in a set of ten limited to twenty-five impressions.

325 54. MATERNAL CARESS. *Drypoint and aquatint printed in colors*
Breeskin No. 150. Third and final state, the only state in color. Proof signed and inscribed in pencil. Very fine impression. Wide margin. Framed.
No. 8 of the set of ten limited to twenty-five impressions.

275 55. MATERNAL CARESS. *Drypoint and aquatint printed in colors*
Breeskin No. 150. Third and final state, the only state in color. Proof signed in pencil. Very fine impression. Wide margin. Framed.
No. 8 in the set of ten limited to twenty-five impressions.

[NUMBER 56]

56. THE BANJO LESSON. *Drypoint and aquatint printed in colors* Breeskin No. 156. Fourth and final state, the only state in color. An early trial proof with some touches of color by hand. Brilliant impression on thin paper. Wide margin. Framed.

Very rare, strictly limited. From the Beurdeley collection with the stamp.

[See illustration]

350 57. THE COIFFURE. *Drypoint and aquatint printed in colors*
Breeskin No. 152. The fourth and final state, the only state in color. Proof signed and inscribed in pencil with a presentation inscription. Very fine impression. Wide margin. Framed.
No. 10 in a set of ten limited to twenty-five impressions.

400 58. AFTERNOON TEA PARTY. *Drypoint and aquatint printed in colors*
Breeskin No. 151. Third and final state, the only state in color. Proof signed and inscribed in pencil. Brilliant impression. Wide margin. Framed.
No. 9 of the set of ten limited to twenty-five impressions.

175 59. GATHERING FRUIT. *Drypoint and aquatint printed in colors*
Breeskin No. 157. Fifth and final state. Brilliant impression. Wide margins. Framed.

60. FEEDING THE DUCKS. *Drypoint and aquatint printed in colors*
Breeskin No. 158. Second state of two (the only state in color). Proof signed in pencil. Brilliant impression. Wide margin. Framed.
750 Extremely rare.

[See illustration]

275 61. PEASANT MOTHER AND CHILD. *Drypoint and aquatint printed in colors*
Breeskin No. 159. Fifth and final state. Proof signed in pencil. Very fine impression. Wide margin. Framed.

175 62. THE BARE-FOOTED CHILD. *Drypoint and aquatint printed in colors*
Breeskin No. 160. Third and final state, the only state in color. Proof signed in pencil. Very fine impression. Wide margin. Framed.
Edition limited to only fifty impressions.

100 63. BY THE POND. *Drypoint and aquatint printed in colors*
Breeskin No. 161. Fourth and final state. Proof signed in pencil. Very fine impression. Wide margin. Framed.

64. UNDER THE HORSE CHESTNUT TREE. *Drypoint and aquatint printed in colors*
110. Breeskin No. 162. Only known state. Proof signed and numbered in pencil. Very fine impression. Wide margin. Framed.
From the Beurdeley collection.

30- 65. MOTHER LOUISE NURSING HER CHILD. *Drypoint*
Breeskin No. 172. Second state of two. Proof signed in pencil. Very fine impression. Wide margin. Framed.

[NUMBER 60]

66. JEANNETTE LEANING AGAINST HER MOTHER. *Drypoint*
Breeskin No. 175. First state of two (the second being a later restrike of the first). Proof signed in pencil. Very fine rich early impression. Wide margin. Framed.

45

67. THE PICTURE BOOK, No. 1. *Drypoint*
Breeskin No. 176. First state of two (the second state is a much later restrike). Proof signed in pencil. Fine impression. Wide margin. Framed.

30

From the Beurdeley collection.

68. THE PICTURE BOOK, No. 1. *Drypoint*
Breeskin No. 176. First state of two. Proof signed in pencil. Fine early impression. Wide margin. Framed.

40

69. THE CROCHETING LESSON. *Drypoint*
Breeskin No. 178. Second state of two, with the signature in reverse. Fine impression. Framed.

50

One of the fifty impressions published with the monogram of "Estampes Nouvelles".

70. SIMONE KNEELING IN AN ARMCHAIR. *Drypoint*
Breeskin No. 186. Only state. Proof signed in pencil. Very fine impression on greenish paper. Wide margin. Framed.

60

Edition limited to possibly fifty impressions.

71. SIMONE WEARING A LARGE BONNET, SEATED IN AN ARMCHAIR. *Drypoint*
Breeskin No. 192. Only state. Proof signed in pencil. Very fine impression printed on greenish paper. Wide margin. Framed.

65

Limited to possibly fifty impressions.

72. SIMONE WEARING A LARGE BONNET, SEATED IN AN ARMCHAIR. *Drypoint*
Breeskin No. 192. Only state. Proof signed in pencil. Very fine impression on white paper. Wide margin. Framed.

80

Limited to possibly fifty impressions.

73. LOOKING INTO THE HAND MIRROR. *Drypoint*
Breeskin No. 202. Second state, printed by Delatre. Signed in pencil. Wide margin. Framed.

15

74. THE OVAL MIRROR. *Drypoint*
Breeskin No. 205. Only state. Proof signed in pencil. Very fine impression. Wide margin. Framed.

60

75. MOTHER, CHILD, AND BABY. *Drypoint*
Breeskin No. 207. Only state. Proof signed in pencil. Fine impression on greenish paper. Wide margin. Framed.
Very rare. From the Roger Marx collection.

JAMES ABBOTT McNEILL WHISTLER

The great American master: 1834-1903

"In the case of a man of genius we cannot measure him by the rules which we apply to ordinary and commonplace humanity. Whistler was such a man, and being a man of genius we must take him as he was—for he had 'the defects of his qualities' and was not to be bound by the rules which bind ordinary people. An eminent English painter has told me that Whistler undoubtedly has had more influence—and better influence—on the painting and the etching of his time than any other man. No artist was ever less beholden to the rules and traditions of the making of pictures than he. He was 'a law unto himself'—and a law which has been adopted by many another artist. But the case of these imitators may be illustrated by quoting the pungent saying of old Dr. Samuel Johnson, who, when some one said of a contemporary and now forgotten poet, that his verses were like John Dryden's and quite as good: 'Sir', said the literary autocrat, 'your friend may make Dryden's report—but he does not carry his bullet'. Similarly, though many artists have imitated Whistler's detonation not one of them has carried his telling projectile. This is especially true in the case of Whistler's etchings. No man can imitate him successfully."—FREDERICK KEPPEL

76. SKETCHES ON THE COAST SURVEY PLATE. *Etching*
Kennedy No. 1. only state. Plate unsigned. Proof on old paper. Fine impression.
The earliest known etching by Whistler done in 1854 or 1855 when he was employed with the United States Coast Survey Service. From the Mansfield collection.

77. THE DUTCHMAN HOLDING A GLASS. *Etching*
Kennedy No. 4. First state of two, before the vertical lines in the background. Signed in the plate J.W. Fine impression.
Extremely rare. From the Mansfield collection.

78. LITTLE ARTHUR. *Etching* (Two impressions)
20 Kennedy No. 9. Third state and Fifth state of five. The Third is before the plate was cut down and bears the Delatre imprint; the Fifth is as it was published in the 'Twelve Etchings from Nature'. Fine impressions. The two on one mount.

Both from the Mansfield collection.

79. ANNIE. *Etching*
15 Kennedy No. 10. Fourth state of five, before the legs were drawn in by another hand. Proof signed in the plate WHISTLER. Impression on thin brownish India paper.

One of the 'Twelve Etchings from Nature'. From the Mansfield collection.

80. LA MERE GERARD. *Etching*
15 Kennedy No. 11. Fourth state of four, with Delatre's imprint. Very fine impression.

One of the 'Twelve Etchings from Nature'. From the Mansfield collection.

81. LA RETAMEUSE. *Etching*
Kennedy No. 14. Second state of two, with the signature and Delatre's im-
10 print. Fine impression.

One of the 'Twelve Etchings from Nature'. From the Mansfield collection.

82. EN PLEIN SOLEIL. *Etching*
20 Kennedy No. 15. Second state of two with Delatre's imprint. Very fine impression.

One of the 'Twelve Etchings from Nature'. From the Mansfield collection.

83. VILLAGE STREET—A FRAGMENT. *Etching* (Unfinished)
Kennedy No. 15a; unknown to Mansfield. Probably the only known impres-
20 sion. Unsigned.

This is the impression reproduced by Kennedy in his appendix. It is from the Beurdeley and Burty collections, and was lot 785 in the Thibadeau sale in 1889. While but a fragment, there is sufficient fine work to ascribe it definitely to Whistler.

84. LIVERDUN. *Etching*
Kennedy No. 16. First state of two, with the signature in the upper right
15 corner and before Delatre's imprint. Very fine impression.

One of the 'Twelve Etchings from Nature'. From the Mansfield collection.

85. THE UNSAFE TENEMENT. *Etching*
45 Kennedy No. 17. First state of four without the lines in the sky and with the woman sweeping in the foreground. Proof signed in the plate WHISTLER. Very fine impression.

One of the 'Twelve Etchings from Nature'. From the Burty and Mansfield collections.

86. THE UNSAFE TENEMENT. *Etching*
Kennedy No. 17. Second state of four, with the horizontal lines in the sky and without the woman sweeping. Proof signed in the plate WHISTLER. Fine impression.
From the Mansfield collection.

87. THE DOG ON THE KENNEL. *Etching*
Kennedy No. 18. Only state. Proof signed in the plate WHISTLER. Fine impression.
From the Mansfield collection.

88. STREET AT SAVERNE. *Etching*
Kennedy No. 19. Second state of five; the sky has an open light effect, before the printer's address. Proof signed in the plate WHISTLER. Very fine impression on India paper. A note in pencil on the lower margin reads: *Fine and Very Rare, S.H.* (Seymour Haden).
One of the 'Twelve Etchings from Nature'. From the Drake, Burty and Mansfield collections.

89. LA VIELLE AUX LOQUES. *Etching*
Kennedy No. 21. First state of three, before Delatre's imprint and the additional work on the doorstep. Proof signed in the plate WHISTLER. Superb impression.
One of the 'Twelve Etchings from Nature'. From the Jules Gerbeau and Mansfield collections.

90. LA MARCHANDE DE MOUTARDE. *Etching*
Kennedy No. 22. First state of five. Before Delatre's imprint and the vertical shading on the shelf bracket. Proof signed in the plate WHISTLER. Beautiful impression.
One of the 'Twelve Etchings from Nature'. From the Mansfield collection.

91. THE RAG GATHERERS. *Etching*
Kennedy No. 23. Third state of five. Before the figures of the girl and boy and other details. Proof signed in the plate WHISTLER. Very fine impression.
From the Mansfield collection.

92. THE RAG GATHERERS. *Etching*
Kennedy No. 23. Fifth state of five. The first with the two figures and the date after the signature. Proof signed in the plate. Very fine impression.
From the Mansfield collection.

[NUMBER 93]

325 93. GRETCHEN AT HEIDELBERG. *Etching*

Kennedy No. 20. Only state. Proof signed with the pencil butterfly on the lower margin. A splendid impression.

Excessively rare. No record of public sale. From the Mansfield collection.

[See illustration]

94. THE TITLE TO THE FRENCH SET. *Etching*
Kennedy No. 25. Only state. Proof signed in the plate. Very fine impression.
From the Mansfield collection.

95. AUGUST DELATRE. *Etching*
Kennedy No. 26. Only state. Proof signed in the plate and with the pencil butterfly in the margin. Fine impression.
A note on the back in Whistler's hand reads: *Portrait of Delatre the printer. Rare.* Signed with the pencil butterfly.

96. THE WINE GLASS. *Etching*
Kennedy No. 27. Second state of two. Proof signed in the plate. Very fine impression.
From the Mansfield collection.

97. READING IN BED. *Etching*
Kennedy No. 28. First state of two, before the nose was altered and the face redrawn. Proof signed in the plate. Fine impression.

98. SEYMOUR SEATED. *Etching*
Kennedy No. 29. First state of two, before the two vertical lines at the extreme left. Signature in plate but obscure. Fine impression. Signed in pencil by both Whistler and Seymour Haden.
From the Mansfield collection.

99. ANNIE SEATED. *Etching*
Kennedy No. 30. First state of two, before the title and the horizontal line in the foreground. Proof signed in the plate. Old paper, foxed.

100. SEYMOUR STANDING UNDER A TREE. *Etching*
Kennedy No. 31. First state of three, before the name Seymour was inscribed on the plate. Proof signed in the plate WHISTLER. Fine impression.
From the Mansfield collection.

101. READING BY LAMPLIGHT. *Etching*
Kennedy No. 32. First state of two, before the change in the arrangement of the hair, shape of the nose and other details. Proof signed with the pencil butterfly. Very fine impression.
From the MacGeorge and Mansfield collections.

102. READING BY LAMPLIGHT. *Etching*
Kennedy No. 32. Trial between the first and second states, with the change in the outline of the nose but before some shadows were removed. Superb impression.
Very rare, perhaps unique. From the Philip Burty collection.

103. THE MUSIC ROOM. *Etching*
Kennedy No. 33. First state of two, before the right hand of the man reading the paper was finished and much work on the shadows. Very fine proof of the rare First state.
From the Mansfield collection.

104. THE MUSIC ROOM. *Etching*
Kennedy No. 33. Second state of two, with the fingers of the right hand defined and the deep rich shadows. Superb impression on Japan paper.
From the Mansfield collection.

105. GREENWICH PENSIONER. *Etching*
Kennedy No. 34. Second state, with the horizontal lines near the top of the plate. Proof signed with the pencil butterfly. Fine impression on thin Japan paper.
From the Mansfield collection.

106. GREENWICH PARK. *Etching*
Kennedy No. 35. Second state of two, with much additional work not appearing in the first. Proof signed in the plate WHISTLER. Very fine impression on Japan paper.
From the Mansfield collection.

107. LANDSCAPE WITH THE HORSE. *Etching*
Kennedy No. 36. First state of two, with only the one horse and before several other details. Proof signed in the plate. Fine impression.
From the Mansfield collection.

108. NURSEMAID AND CHILD. *Etching*
Kennedy No. 37. First state of two, before the nurse's face and hair were redrawn. Proof signed in the plate. Fine impression.
From the Mansfield collection.

109. THAMES WAREHOUSES. *Etching*
Kennedy No. 38. Second state of two, the shadowy figure on the barge partly erased. Proof signed in the plate. Very fine impression.
One of the 'Sixteen Etchings'. From the Mansfield collection.

110. OLD WESTMINSTER BRIDGE. *Etching*
Kennedy No. 39. First state of two, before the small cloud above the tower. Proof signed in the plate WHISTLER. Superb impression of early printing.
One of the 'Sixteen Etchings'. From the Mansfield collection.

111. LIMEHOUSE. *Etching*
Kennedy No. 40. First state of three, with only the vertical lines of shading of the barge in the foreground. Proof signed in the plate. Fine impression.
One of the 'Sixteen Etchings'. From the Mansfield collection.

112. EAGLE WHARF. *Etching*
Kennedy No. 41. Only state. Proof signed with the pencil butterfly on the lower margin. Very fine impression of early printing.
One of the 'Sixteen Etchings'. From the Mansfield collection. A pencil note on the margin indicates it is also from the Haden collection and an early proof before the publication.

113. BLACK LION WHARF. *Etching*
Kennedy No. 42. Second state of three, before the small black mark at the lower left was removed. Proof signed in the plate. Very fine impression on thin Japan paper.
One of the 'Sixteen Etchings'. From the Sir William Drake and Mansfield collections.

114. THE POOL. *Etching*
Kennedy No. 43. Second state of three, with the irregular and broken sky removed in the following state. Very fine proof signed with the pencil butterfly, on thin Japan paper.
One of the 'Sixteen Etchings'. From the Mansfield collection.

115. THE POOL. *Etching*
Kennedy No. 43. Third state of four; the sky has been erased. Proof signed in the plate. Fine impression.
One of the 'Sixteen Etchings'. From the Rawlinson and Scholle collections.

116. THAMES POLICE. *Etching*
Kennedy No. 44. First state of three, before the cloud touches the roof near the tall chimney. Proof signed in the plate. Fine impression.
One of the 'Sixteen Etchings'. From the Scholle collection.

117. LONGSHOREMEN. *Etching*
Kennedy No. 45. Only state. Proof signed in the plate. Fine impression.

118. THE LIME-BURNER. *Etching*
Kennedy No. 46. First state of two, before the light perpendicular lines at the right shoulder. Proof signed in the plate. Fine impression.
One of the 'Sixteen Etchings'. From the Mansfield collection.

110

119. BILLINGSGATE. *Etching*
Kennedy No. 47. Second state of eight, before many small details changed in later states. Proof signed in the plate. Fine early impression.
From the Mansfield collection.

17 50

120. SOUP A TROIS SOUS. *Etching*
Kennedy No. 49. Only state. Proof signed in the plate. Very fine rich proof on Japan paper.
From the Mansfield collection.

35

121. BIBI VALENTIN. *Etching*
Kennedy No. 50. First state of two, before the left hand was put in. Proof signed in the plate. Fine impression on thin Japan paper.
From the Ross, Heyward, Hutchinson, Theobald and Mansfield collections.

12 50

122. BIBI VALENTIN. *Etching, counter proof touched with pencil*
Kennedy No. 50. Counter proof of the First state with suggestions for additional details for the second state drawn in in pencil by Whistler.
From the Mansfield collection. Mr Mansfield noted that this was the only counter proof of Whistler's he had ever seen.

40

123. BIBI LALOUETTE. *Etching*
Kennedy No. 51. Second state of two, after the two heads were removed from the lower part of the plate. Proof signed in the plate. Fine impression on Japan paper.
From the Mansfield collection.

45

124. BECQUET. *Etching*
Kennedy No. 52. First state of four, printed with a frisket, one of only five such impressions known to Kennedy. Very fine impression.
Extremely rare. From the Mansfield collection.

110

125. BECQUET. *Etching*
Kennedy No. 52. Third state of four. Very fine early proof signed with the pencil butterfly.
A note on the back in Whistler's hand reads: *Very fine proof,* signed with the butterfly. One of the 'Sixteen Etchings'. From the Mansfield collection.

95

126. ASTRUC, A LITERARY MAN. *Drypoint*
Kennedy No. 53. Second state of two, with the heavy lines at either side of the head. Proof signed in the plate. Very fine impression on thin Japan paper.
Very rare. From the Mansfield collection.

[NUMBER 127]

275

127. FINETTE. *Drypoint*
Kennedy No. 58. Sixth state of ten. Proof signed in the plate and, in pencil, WHISTLER on the lower margin. Fine rich impression on thin Japan paper. Extremely rare. From the Mansfield collection.

[See illustration]

128. PORTRAIT OF WHISTLER. *Drypoint*
Kennedy No. 54. First state of two, before the crown of the hat was completely shaded. Proof signed in the plate. Very fine impression on brown Japan paper.
200
Extremely rare. From the Mansfield collection.

[See frontispiece]

129. DROUET. *Etching*
Kennedy No. 55. Second state of two, after the work on the forest was reduced. Proof signed in the plate. Very fine impression on thin Japan paper.
100
From the Mansfield collection.

130. FUMETTE, STANDING. *Drypoint*
Kennedy No. 56. First state of two, before the signature in the plate. Fine impression on thin Japan paper.
375
Extremely rare. From the Mansfield collection.

[See illustration]

131. FUMETTE'S BENT HEAD. *Etching*
Kennedy No. 57. First state of two, before the signature, no other additional work in state two. Fine impression on thin Japan paper. Faintly foxed.
175
From the MacGeorge and Mansfield collections.

132. VENUS. *Etching*
Kennedy No. 59. Second state of two. Very little difference between states. Proof signed with the pencil butterfly on the lower margin. Very fine impression on Japan paper. Paper faintly foxed.
25
Very rare. From the Mansfield collection.

133. ILE DE LA CITE, PARIS. *Etching*
Kennedy No. 60. Only state. Proof signed in the plate and with the pencil butterfly on the lower margin, also with a note in Whistler's hand reading: *From a window in the Louvre,* signed again with the butterfly. Very fine impression on thin Japan paper.
65
Rare. From the Mansfield collection.

[NUMBER 130]

[NUMBER 134]

134. ANNIE HADEN. *Etching*

Kennedy No. 62. Third state of three, the completed plate. Proof signed in the plate and with the pencil butterfly on the lower margin. Superb impression on thin Japan paper.

4 50-

With a note on the back in Whistler's hand: *Rare Proof,* signed with the butterfly. The artist considered this one of his very best plates.

From the Mansfield collection.

[See illustration]

135. ARTHUR HADEN. *Etching*
Kennedy No. 61. First state of three, unfinished and before the signature and date. Proof signed with the pencil butterfly. Fine impression on thin Japan paper.
From the MacGeorge and Benedict collections.

136. ARTHUR HADEN. *Etching*
Kennedy No. 61. Third state of three. Proof signed with the pencil butterfly. Superb impression on thin Japan paper, slightly foxed.
A note on the back in Whistler's hand reads: *Fine proof,* and is again signed with the butterfly.
From the Mansfield collection.

137. MR. MANN. *Drypoint etching*
Kennedy No. 63. First state, before the reduction of the white spot on the panel to the right and other minor details. Proof signed in the plate. Very fine impression on thin Japan paper.
Rare. From the Mansfield collection.

138. AXENFELD. *Drypoint etching*
Kennedy No. 64. Third state of three with the background, hand and leg finished. Proof signed in the plate. Very fine impression.
Rare. From the Mansfield collection.

139. ROTHERHITHE. *Etching*
Kennedy No. 66. First state of three, before the hull of the beached boat was drawn in and other minor details. Proof signed in the plate. Very fine impression.
Rare in the First state. From the Burty and Scholle collections.

140. ROTHERHITHE. *Etching*
Kennedy No. 66. Third and finished state. Proof signed in the plate and with the pencil butterfly on the lower margin. Superb impression.
One of the 'Sixteen Etchings'. From the J. Caldwell collection.

141. THE PENNY BOAT. *Etching*
Kennedy No. 67. Second state of two, with the clouds. Proof signed with the pencil butterfly on the lower margin. Fine impression.
From the MacGeorge and Mansfield collections.

142. THE FORGE. *Drypoint*
Kennedy No. 68. First state of four, before the heavy oblique lines in the upper right and lower left, etc. Proof signed in the plate. Very fine impression.
One of the 'Sixteen Etchings'. From the Theobald and Mansfield collections.

143. THE MISER. *Drypoint*
Kennedy No. 69. Fourth state of five, before the signature. Very rich impression.
Rare. From the Mansfield collection.

144. VAUXHALL BRIDGE. *Etching*
Kennedy No. 70. First state of two, before the date. Proof signed in the plate. Fine impression.
From the Mansfield collection.

145. MILLBANK. *Etching*
Kennedy No. 71. Second state of five, before the word London was added to the inscription. Proof, inscribed in pencil: *Seymour Haden from J. Whistler* in Haden's hand. Fine impression on Japan paper.
One of the 'Sixteen Etchings'. From the Mansfield collection.

146. LITTLE WAPPING. *Etching*
Kennedy No. 73. Third state of three. Proof signed in the plate. Fine impression.
From the Mansfield collection.

147. THE LITTLE POOL. *Etching*
Kennedy No. 74. First state of eight, the face of the artist incomplete, and before many other changes. Proof on old paper.
One of the 'Sixteen Etchings'. From the MacGeorge and Mansfield collections.

148. THE LITTLE POOL. *Etching*
Kennedy No. 74. Fifth state of eight, the first with the introduction of the third figure. Proof. Very fine impression.
A note, in ink, on the margin concerns the identity of the three figures.
From the Ralph Thomas and Mansfield collections.

149. THE LITTLE POOL. *Etching*
Kennedy No. 74. Eighth and final state, after the inscription was removed. Very fine proof.
One of the 'Sixteen Etchings'. From the Mansfield collection.

150. EARLY MORNING, BATTERSEA. *Etching*
Kennedy No. 75. Only state. Proof signed in the plate. Fine impression.
One of the 'Sixteen Etchings'. From the Mansfield collection.

151. OLD HUNGERFORD BRIDGE. *Etching*
Kennedy No. 76. Second state of three, after the foul biting in the sky was removed and before the smoke from the steamboat in the center. Proof signed in the plate. Very fine impression.
One of the 'Sixteen Etchings'. From the Mansfield collection.

152. JO. *Drypoint*
Kennedy No. 77. Only state. Early proof signed in the plate. Superb impression on old Dutch paper.
Very rare. From the Mansfield collection.

153. JO'S BENT HEAD. *Drypoint*
Kennedy No. 78. Second state of two. Proof printed with tone. Very fine impression.
From the Mansfield collection.

154. RATCLIFFE HIGHWAY. *Drypoint*
Kennedy No. 80. Only state. Proof signed with the pencil butterfly on the lower margin. Very fine impression.
Very rare. From the MacGeorge and Mansfield collections.

155. THE STORM. *Drypoint*
Kennedy No. 81. First and only state, before cancellation. Proof signed in the plate. Very fine impression on greenish paper.
Excessively rare. Only four impressions from the uncanceled plate are known. From the Mansfield collection.

156. THE ENCAMPMENT. *Drypoint*
Kennedy No. 82. Only state. With the light cancellation lines. Proof signed in the plate. Very fine impression.
The only uncanceled impression known is in the British Museum. From the Mansfield collection.

157. THE PUNT. *Etching*
Kennedy No. 85. First state, drawn on in pencil indicating the changes for the following states. Proof signed in the plate. Fine impression.
From the J. Caldwell collection.

158. SKETCHING, No. 1. *Etching*
Kennedy No. 86. First state of five. Proof signed in the plate. Fine impression.
From the MacGeorge and Caldwell collections.

159. ROSS WINANS. *Etching*
Kennedy No. 88. First state of two, before the faint signature in upper right corner was removed and before certain lines of shading appeared on the right sleeve. Proof signed in the plate. Fine impression.
Very rare. From the Mansfield collection.

[NUMBER 160]

160. ROSS WINANS. *Etching*

Kennedy No. 88. Appears to be a state unknown to Mansfield or Kennedy. The heavy shading crossing the lower part of the left leg in both recorded states seems to have been burnished out in this state and the outline of the trousers leg indicated in faded ink. Proof signed in the plate. Fine impression on applied China paper.

Rare. Probably a unique state.

[See illustration]

161. CHELSEA WHARF. *Etching*
Kennedy No. 89. Second state of two with the butterfly. Proof signed in the plate.
From the Mansfield collection.

162. AMSTERDAM, FROM THE TOLHUIS. *Etching*
Kennedy No. 91. Third state of four with the sky and masts redrawn, before the butterfly. Proof signed with the pencil butterfly on a tab. Very fine impression.
From the J. Caldwell collection.

163. SHIPPING AT LIVERPOOL. *Etching*
Kennedy No. 94. First state of two, before the horizontal and oblique lines between the mast and stays at right. Proof signed in the plate. Fine impression on old paper.
From the Mansfield collection.

164. CHELSEA BRIDGE AND CHURCH. *Etching*
Kennedy No. 95. First state of six, before many details added in later states. The first proof taken from the plate and printed by Whistler himself. (See note by F.S.Ellis on lower margin.)
From the Mansfield collection.

165. SPEKE HALL, No. 1. *Etching and drypoint*
Kennedy No. 96. Second state of ten. Proof signed in the plate. Splendid impression on thin Japan paper.
From the Mansfield collection.

166. SPEKE HALL, No. 1. *Etching and drypoint*
Kennedy No. 96. Intermediate state between the ninth and tenth, before the vertical lines of shading between the trees on the right. Proof signed with the pencil butterfly on the lower margin. Fine impression on old paper.
From the J. Caldwell collection.

167. "THE SWAN", CHELSEA. *Etching*
Kennedy No. 98. Only state. Proof signed with the pencil butterfly on a tab. Delicate but clear impression printed by Whistler himself.
From the Mansfield collection.

168. FOSCO. *Drypoint*
Kennedy No. 99. Only state. Proof, with the artist's name, and the title *Fusco* in pencil in Seymour Haden's hand, initialed S.H. on the lower margin. Very fine impression on thin Japan paper.
Very rare. From the Mansfield collection and from the Ross sale, 1876, according to a pencil note on the back, again signed by Haden.

169. MODEL RESTING. *Drypoint*
Kennedy No. 100. Third state of eight, before much heavy work in the background. Proof signed in the plate with the butterfly. Very fine impression.
From the Mansfield collection.

170. F. R. LEYLAND. *Etching*
Kennedy No. 102. First state of two, before the heavy drypoint lines in the background. Proof signed in the plate with the butterfly. Fine impression on thin Japan paper.
Extremely rare. From the Mansfield collection.

171. F. R. LEYLAND'S MOTHER. *Etching*
Kennedy No. 103. Second state of three, before the final modeling of the features and much shading in the background. Proof signed in the plate with the butterfly. Impression on thin Japan paper.
From the Mansfield collection.

172. THE VELVET DRESS. *Etching*
Kennedy No. 105. First state of five, before many details added in subsequent states. Proof signed with the butterfly in the plate. Fine impression on thin Japan paper.
From the Mansfield collection.

173. THE VELVET DRESS. *Drypoint*
Kennedy No. 105. Fifth and final state, entirely reworked in drypoint, the subject now wearing a hat. Proof signed in the plate with the butterfly. Superb impression on old paper.
From the Mansfield collection.

[See illustration]

174. THE LITTLE VELVET DRESS. *Drypoint*
Kennedy No. 106. First state of two, before certain minor lines of shading in the background. Proof signed with the pencil butterfly in the lower margin as well as in the plate. Very fine impression.
From the Mansfield collection.

175. THE SILK DRESS. *Drypoint*
Kennedy No. 107. Second state of two, with the lines forming the background. Proof. Fine impression.
Very rare. From the Benedict collection.

176. FANNY LEYLAND. *Etching*
Kennedy No. 108. Sixth and final state. Proof signed with the pencil butterfly on the lower margin. Fine impression on old paper.
From the MacGeorge and Scholle collections.

177. ELINOR LEYLAND. *Drypoint*
Kennedy No. 109. First state of seven, before the butterfly signature in the plate. Fine impression on thin Japan paper.
From the Mansfield collection.

178. FLORENCE LEYLAND. *Etching*
Kennedy No. 110. Third state of nine, before the words "I am Flo" in the plate and other details. Proof signed in the plate with the butterfly. Fine impression on thin Japan paper.
From the Mansfield collection.

179. TATTING. *Drypoint*
Kennedy No. 112. Only state. Proof. Fine impression on Japan paper.
From the MacGeorge and Benedict collections.

180. THE MUFF. *Drypoint*
Kennedy No. 113. Third state of three, with the background fully shaded. Proof signed in the plate with the butterfly. Very fine impression on old paper.
Rare. From the Mansfield collection.

[NUMBER 173]

60

181. MAUDE STANDING. *Drypoint and etching*
Kennedy No. 114. Seventh state of twelve, the first with the fur collar in drypoint. Proof signed with the butterfly in the plate and the pencil butterfly on the margin. Very fine impression.
From the Mansfield collection.

30

182. MAUDE SEATED. *Etching*
Kennedy No. 115. Third state of three, the head redrawn and background retouched. Proof signed with the pencil butterfly and the title *Maude* in pencil on the lower margin. Fine impression.
From the Mansfield collection.

15

183. THE BEACH. *Drypoint*
Kennedy No. 116. Second state of two. Proof; the plate was not signed. Fine impression.
From the Mansfield collection.

110

184. TILLIE: A MODEL. *Drypoint*
Kennedy No. 117. Third state of four, before the lines suggesting the right foot and many lines forming the darker background. Proof signed in the plate with the butterfly. Fine impression on thin paper.
Very rare. From the Mansfield collection.

70

185. SEATED GIRL. *Drypoint*
Kennedy No. 118. Second state of two, with more and heavier lines in the background. Proof signed with the butterfly in the plate. Fine impression on old paper.
Very rare. From the Mansfield collection.

[END OF FIRST SESSION]

18913 12

WHISTLER [CONTINUED]

186. CHILD ON A COUCH, No. 2. *Drypoint*
Kennedy No. 125. First state of two, before the butterfly in the plate. Very fine proof.
From the Mansfield collection.

187. THE DESK. *Drypoint*
Kennedy No. 133. First state of four, before many background lines added in later states. Unsigned proof. Fine impression on old paper.
From the Mansfield collection.

188. AGNES. *Drypoint*
Kennedy No. 134. First state of two, with the clear and crisp effect not apparent in the second state. Very fine impression.
From the Mansfield collection.

189. THE BOY. *Drypoint*
Kennedy No. 135. Third state of eight, before many additional lines forming a dark background. Proof signed in the plate with the butterfly. Fine impression on old Dutch paper.
From the Mansfield collection.

190. THE BOY. *Drypoint*
Kennedy No. 135. Eighth state of eight, printed with 'tone'. Proof signed with the pencil butterfly on a tab.
From the J. Caldwell collection.

191. A LADY AT A WINDOW. *Drypoint*
Kennedy No. 138. Second state of four, before the butterfly and new work all over the plate. Proof signed with the pencil butterfly on the lower margin. Very fine impression.
From the Mansfield collection.

192. THE GUITAR PLAYER. *Drypoint*
Kennedy No. 140. First state of five, with but little shading in the background. Proof signed in the plate with the butterfly. Superb impression, signed with the pencil butterfly on the lower margin.
From the MacGeorge and Scholle collections.

[See illustration]

193. THE PIANO. *Drypoint*
Kennedy No. 141. Third state of six, the first with the butterfly but before a few vertical lines elaborating the background. Proof signed in the plate with the butterfly. Superb impression. On the lower margin, in Whistler's hand, in ink: *Miss Tinnie Greaves, 6.*
From the H. H. Benedict collection.

194. THE SCOTCH WIDOW. *Drypoint*
Kennedy No. 142. Only state. Proof signed in the plate with the butterfly. Very fine impression.
From the Mansfield collection.

195. SPEKE HALL, No. 2. *Drypoint*
Kennedy No. 143. First state of two, before the figures in the foreground. Proof. Fine impression.
From the Mansfield collection.

196. SPEKE SHORE. *Drypoint*
Kennedy No. 144. First state of four, before the veil flying from the woman's hat, etc. First proof so indicated by a pencil note in Whistler's hand and signed with the butterfly on the lower right corner of the margin.
From the Mansfield collection.

197. THE DAM WOOD. *Drypoint*
Kennedy No. 145. Third state of three. Proof signed in the plate with the butterfly. Very fine impression, signed with the pencil butterfly.
From the Mansfield collection.

198. SHIPBUILDER'S YARD. *Drypoint*
Kennedy No. 146. Second state of three, the figure in the foreground burnished out but still dimly seen. Proof signed with the butterfly in the plate and the pencil butterfly on the lower margin. Fine impression.
On the back, in Whistler's hand the word *Rare.* From the Benedict collection.

[NUMBER 192]

199. THE LITTLE FORGE. *Etching*
Kennedy No. 147. First state of eight. Proof before the butterfly signature. Fine impression on old paper.
From the H. H. Benedict collection.

200. TWO SHIPS. *Etching*
Kennedy No. 148. First state of three. Fine impression on thin Japan paper.
From the H. H. Benedict collection.

201. STEAM BOATS OFF THE TOWER. *Etching*
Kennedy No. 149. Third state of three. Proof signed in the plate with the butterfly. Fine impression.
From the Mansfield collection.

202. THE WHITE TOWER. *Etching*
Kennedy No. 150. Only state. Proof signed with the pencil butterfly on a tab. Fine impression.
From the Mansfield collection.

203. THE TROUBLED THAMES. *Etching*
Kennedy No. 152. Third state of three. Very fine impression on old paper.
From the Benedict collection.

204. LONDON BRIDGE. *Etching*
Kennedy No. 153. Second state of five, before the butterfly. Proof on old paper. Very fine impression.
From the Queen Victoria and Benedict collections.

205. LONDON BRIDGE. *Etching*
Kennedy No. 153. Third state of five, the first with the butterfly. Fine impression on old paper.
From the Mansfield collection.

206. PRICE'S CANDLE-WORKS. *Etching*
Kennedy No. 154. Second state of six, before the butterfly and with the pennant on the mast flying to the left. Fine impression. Signed in pencil with the butterfly on a tab.

207. PRICE'S CANDLE-WORKS. *Etching*
Kennedy No. 154. Sixth and final state. Proof signed twice with the pencil butterfly on the lower margin.
From the Mansfield collection.

208. BATTERSEA: DAWN. *Etching*
Kennedy No. 155. First state of four. Proof signed in the plate and with the pencil butterfly on the lower margin. Fine impression.
From the MacGeorge and Mansfield collections.

209. STEAMBOAT FLEET. *Etching*
Kennedy No. 156. First state of two. Proof signed with the pencil butterfly on a tab. Fine impression.

210. FISHING-BOATS, HASTINGS. *Etching*
Kennedy No. 158. First state of three. Proof signed in the plate. Fine impression.
From the Mansfield collection.

211. WYCH STREET. *Etching*
Kennedy No. 159. Second state of two. Proof signed with the pencil butterfly on the lower margin. Fine impression on thin Japan paper.
From the Caldwell collection.

212. LITTLE SMITHFIELD. *Etching*
Kennedy No. 160. Only state. Inscribed *1st proof* WHISTLER and also with the pencil butterfly on the wide margin. Very fine impression.
From the Mansfield collection.

213. TEMPLE BAR. *Etching*
Kennedy No. 162. Third and final state. Very fine impression.
From the Mansfield collection.

214. FREE TRADE WHARF. *Etching*
Kennedy No. 163. State IIa actually the third. Proof with the butterfly in the plate. Very fine impression.
From the Mansfield collection.

215. LORD WOLSELEY. *Etching and drypoint*
Kennedy No. 164. Fourth and finished state. Proof signed with the pencil butterfly. Very fine impression on old paper.
Extremely rare. From the Mansfield collection.

216. THE THAMES TOWARDS ERITH. *Etching*
Kennedy No. 165. Third state of four, before the rowboat in the foreground was entirely shaded. Proof signed with the pencil butterfly and the title *Greenhithe* in Whistler's hand on the lower margin. Fine impression on old paper.
From the Mansfield collection.

217. LINDSEY HOUSES. *Etching*
Kennedy No. 166. Third and final state. Proof signed in the plate with the butterfly. Fine impression.
From the Mansfield collection.

218. FROM PICKLE HERRING STAIRS. *Etching*
Kennedy No. 167. Fourth state of six. Proof signed in the plate with the butterfly. Fine impression on old paper.
From the Mansfield collection.

219. A SKETCH FROM BILLINGSGATE. *Etching*
Kennedy No. 168. Fourth state of six. Proof signed with the butterfly in pencil on the lower margin. Fine impression.
From the Mansfield collection.

220. ST. JAMES'S STREET. *Etching*
Kennedy No. 169. First state of four, before the butterfly and before the plate was cut down at the right. Signed with the butterfly in ink and marked *1st proof* by Whistler. Very fine impression. Accompanied by the reproduction in reverse which was published in Vanity Fair in 1878.
From the Scholle collection.

221. IRVING AS PHILIP OF SPAIN, No. 1. *Drypoint*
Kennedy No. 170. Third state of three. Proof on thin Japan paper. A note, apparently in Whistler's hand, on the lower margin reads: *Very rare, printed by the 'Maud'.*
From the Mansfield collection.

222. IRVING AS PHILIP OF SPAIN, No. 2. *Drypoint*
Kennedy No. 171. Fourth and finished state. Proof printed with an unusually rich tone. Superb impression.
From the H. H. Benedict collection.

[See illustration]

223. WHISTLER WITH THE WHITE LOCK. *Etching*
Kennedy No. 172. Only state. Very fine impression on greenish paper.
Rare. From the Mansfield collection.

224. THE TINY POOL. *Etching*
Kennedy No. 173. First state of three. Proof before the butterfly. Fine impression.
From the Mansfield collection.

[NUMBER 222]

225. THE LARGE POOL. *Etching*
Kennedy No. 174. Fifth state of seven. Proof signed with the pencil butterfly on the lower margin. Very fine impression.
From the Mansfield collection.

226. THE "ADAM AND EVE", OLD CHELSEA. *Etching*
Kennedy No. 175. Second state of two. Proof signed with the pencil butterfly on the lower margin. Very fine impression.
From the Mansfield collection.

227. UNDER OLD BATTERSEA BRIDGE. *Etching*
Kennedy No. 176. First state of three. This is really an unfinished trial proof. Signed with the pencil butterfly on the lower margin.
From the Mansfield collection.

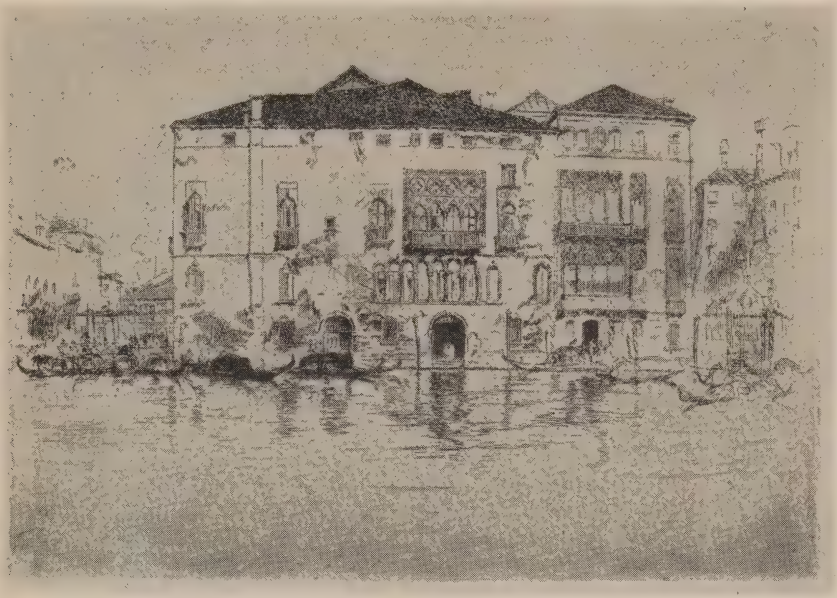
228. OLD BATTERSEA BRIDGE. *Etching*
Kennedy No. 177. First state of five. Proof signed with the pencil butterfly on a tab and inscribed on the back "*1st state only proof*", signed with the butterfly. Very fine impression.
From the J. P. Elton collection.

229. OLD PUTNEY BRIDGE. *Etching*
Kennedy No. 178. Third state of four. Proof signed with the pencil butterfly on the lower margin. Very fine impression.
From the Mansfield collection.

230. THE LITTLE PUTNEY, No. 2. *Etching*
Kennedy No. 180. Second state of three. Proof signed with the pencil butterfly on the lower margin. Very fine impression.
From the Mansfield collection.

231. FULHAM. *Etching*
Kennedy No. 182. Second state of two, but before the stamp of the Printsellers' Association. Proof signed with the pencil butterfly on the lower margin. Very fine impression.
From the Mansfield collection.

232. LITTLE VENICE. *Etching*
Kennedy No. 183. Only state. Proof signed with the pencil butterfly. Very fine impression.
One of the 'Twelve Etchings'. From the Mansfield collection.



[NUMBER 233]

3 50

233. THE PALACES. *Etching*
Kennedy No. 187. Second state of three. Proof signed with the pencil butterfly on a tab. Superb impression.

One of the 'Twelve Etchings'. From the Rawlinson collection, inscribed with his name on the back in Whistler's hand, signed with the butterfly. A note by Frederick Kepple declares this to be the identical proof which Whistler exhibited in London at the first showing of the Venice etchings.

[See illustration]

55

234. THE PALACES. *Etching*
Kennedy No. 187. Third state, but with Whistler's huge butterfly used as cancellation of the plate. Supposed to be the only impression from the destroyed plate.

235. THE LITTLE MAST. *Etching*
Kennedy No. 185. Fourth state of four. Proof signed with the pencil butterfly on a tab. Very fine impression.
One of the 'Twelve Etchings'. From the Mansfield collection.

236. THE LITTLE LAGOON. *Etching*
Kennedy No. 186. Second and finished state. Proof signed with the pencil butterfly on a tab, and further inscribed on the back in Whistler's hand: *Chosen for Howard Mansfield — Very fine proof,* and the pencil butterfly.
One of the 'Twelve Etchings'. From the Mansfield collection.

237. THE DOORWAY. *Etching*
Kennedy No. 188. Trial proof between the sixth and seventh states. The figure of the girl has been burnished out. Signed with the pencil butterfly on a tab. Fine impression on thin Japan paper.
A unique proof. From the Max Blach collection.

238. THE DOORWAY. *Etching*
Kennedy No. 188. Seventh and finished state. Proof signed with the pencil butterfly on a tab. Superb impression on thin Japan paper. Inscribed on the back by Whistler *Selected for Howard Mansfield,* signed with the butterfly.
From the Mansfield collection.

[See illustration]

239. THE TRAGHETTO, No. 1. *Etching*
Kennedy No. 190. First state of three, with the lightly suggested standing figures at the right. Inscribed *first proof* and signed with the pencil butterfly on a tab. Superb impression.
From the Mansfield collection with a note on the back declaring that this is perhaps the only impression of the First state. The plate was destroyed before many impressions were made.

240. THE TRAGHETTO, No. 2. *Etching*
Kennedy No. 191. Sixth and finished state. Proof signed with the pencil butterfly on a tab. Beautiful impression. Inscribed on the back by Whistler: *Selected for Howard Mansfield,* signed with the butterfly.
One of the 'Twelve Etchings'. From the Mansfield collection.

241. THE RIVA, No. 1. *Etching*
Kennedy No. 192. Third state of three. Proof signed with the pencil butterfly on a tab. Very fine impression.
From the Mansfield collection.

[NUMBER 238]

242. THE TWO DOORWAYS. *Etching*
Kennedy No. 193. Second state 'a'. Inscribed on the back, by Whistler, *Very early proof printed in Venice,* with the butterfly signature. Signed also on the face with the pencil butterfly. This is the identical proof reproduced in the Kennedy Catalogue.

243. THE TWO DOORWAYS. *Etching*
Kennedy No. 193. Sixth and final state. Proof signed with the pencil butterfly on a tab. Magnificent impression. Inscribed on the back by Whistler: *Selected for Howard Mansfield,* signed with the butterfly.
From the Mansfield collection.

244. THE BEGGARS. *Etching*
Kennedy No. 194. Ninth and finished state. Proof signed with the pencil butterfly on a tab. Whistler's note on the back: *Selected for Howard Mansfield,* signed again with the butterfly. Superb impression on thin Japan paper.
One of the 'Twelve Etchings'. From the Mansfield collection.

245. THE MAST. *Etching*
Kennedy No. 195. Sixth state of six. Proof signed with the pencil butterfly on a tab. Fine impression. Paper lightly spotted.
One of the 'Twelve Etchings'. From the Mansfield collection.

246. DOORWAY AND VINE. *Etching*
Kennedy No. 196. Ninth state of ten. Proof signed with the pencil butterfly on a tab. Fine impression.
One of the 'Twenty-Six Etchings'. From the Mansfield collection.

247. SAN BIAGIO. *Etching*
Kennedy No. 197. Seventh state of nine. An early selected proof signed with the pencil butterfly on a tab. Splendid impression.
One of the 'Twenty-Six Etchings'. From the Mansfield collection.

248. THE BEAD STRINGERS. *Etching*
Kennedy No. 198. Sixth state of eight. Proof signed with the pencil butterfly on a tab. Fine impression.
One of the 'Twenty-Six Etchings'. From the J. Caldwell collection.

249. THE BEAD STRINGERS. *Etching*
Kennedy No. 198. Seventh state of eight. Proof signed with the pencil butterfly on a tab. Fine impression.
One of the 'Twenty-Six Etchings'. From the Benedict collection.

250. TURKEYS. *Etching*
Kennedy No. 199. Second state of two. Proof signed with the pencil butterfly on a tab. Further inscribed on the back *Angus* with the butterfly. Fine impression.
One of the 'Twenty-Six Etchings'.

251. THE FRUIT STALL. *Etching*
Kennedy No. 200. Second state of seven, before the figures were redrawn. Proof signed with the pencil butterfly. Fine impression.
One of the 'Twenty-Six Etchings'. From the MacGeorge and Benedict collections.

252. THE FRUIT STALL. *Etching*
Kennedy No. 200. Seventh and finished state. Proof signed with the pencil butterfly on a tab. Very fine impression.
One of the 'Twenty-Six Etchings'. From the Mansfield collection.

253. SAN GIORGIO. *Etching*
Kennedy No. 201. First state of four, with a number of details which were burnished out in later states. Proof signed with the pencil butterfly and *Venice* on a tab. Also inscribed on the back in Whistler's hand *Very early proof,* signed again with the butterfly.
From the Scholle collection.

254. LONG LAGOON. *Etching*
Kennedy No. 203. First state of two. Before the butterfly. Proof signed with the pencil butterfly on a tab. Very fine impression.
One of the 'Twenty-Six Etchings'. From the Mansfield collection.

255. THE BRIDGE. *Etching*
Kennedy No. 204. Fourth state of eight, before the butterfly was re-introduced. Proof signed with the pencil butterfly on a tab. Fine impression.
One of the 'Twenty-Six Etchings'. From the Scholle collection.

256. UPRIGHT VENICE. *Etching*
Kennedy No. 205. Second state of four. Proof signed with the pencil butterfly on a tab. Very fine impression.
One of the 'Twenty-Six Etchings'. From the Mansfield collection.

257. THE RIVA, No. 2. *Etching*
Kennedy No. 206. First state of two. Proof signed with the pencil butterfly on a tab. Inscribed on the back by Whistler: *For Mr. Howard Mansfield,* signed with the butterfly. Very fine impression.
One of the 'Twenty-Six Etchings'. From the Mansfield collection.

258. THE BALCONY. *Etching*
Kennedy No. 207. Third state of eleven. Proof signed with the pencil butterfly on a tab. Very fine impression.
One of the 'Twenty-Six Etchings'. From the Royal Collection, Windsor, and the Scholle collection.

259. FISHING BOAT. *Etching*
Kennedy No. 208. Fourth state of five. Proof signed with the pencil butterfly on a tab. Fine impression.
One of the 'Twenty-Six Etchings'. From the Mansfield collection.

260. PONTE DEL PIOVAN. *Etching*
Kennedy No. 209. Fifth state of six. Proof signed with the pencil butterfly. Very fine impression.
One of the 'Twenty-Six Etchings'. From the Mansfield collection.

261. THE GARDEN. *Etching*
Kennedy No. 210. First state of eight, with two boys on the steps. Early proof signed with the pencil butterfly on the untrimmed margin. Probably a unique trial impression.
One of the 'Twenty-Six Etchings'. From the MacGeorge and Benedict collections.

262. THE RIALTO. *Etching*
Kennedy No. 211. First of two states, with the faint figures and foul biting in the foreground. Proof signed with the pencil butterfly on a tab. Fine impression. Stained.
One of the 'Twenty-Six Etchings'.
Very rare. From the Scholle collection.

263. LONG VENICE. *Etching*
Kennedy No. 212. Fifth state of five. Proof signed with the pencil butterfly on a tab. Very fine impression.
One of the 'Twenty-Six Etchings'. From the Scholle collection.

264. NOCTURNE: FURNACE. *Etching*
Kennedy No. 213. Fourth state of seven. Proof signed with the pencil butterfly on a tab. Superb impression with Whistler's mark of special selection on the back.
One of the 'Twenty-Six Etchings'. From the F. Bullard collection.

265. LA SALUTE: DAWN. *Etching*
Kennedy No. 215. Third state of four. Proof signed with the pencil butterfly on a tab.
One of the 'Twenty-Six Etchings'. From the Mansfield collection.

266. LAGOON: NOON. *Etching*
Kennedy No. 216. Second state of three. Proof signed with the pencil butterfly on a tab. Very fine impression.
One of the 'Twenty-Six Etchings'. From the Mansfield collection.

267. GLASS-FURNACE, MURANO. *Etching*
Kennedy No. 217. First state of four. Unsigned proof on old paper with untrimmed margin.
Rare. From the Mansfield collection.

268. FISH SHOP, VENICE. *Etching*
Kennedy No. 218. Fifth state of seven. Proof signed with the pencil butterfly on the untrimmed margin.
From the Mansfield collection.

269. LITTLE SALUTE. *Etching*
Kennedy No. 220. Second state of two. Proof signed with the pencil butterfly on a tab. Fine impression.
From the Mansfield collection.

270. WOOL-CARDERS. *Etching*
Kennedy No. 221. First state of three. Proof signed with the pencil butterfly on a tab. Very fine impression.
From the Mansfield collection.

271. ISLANDS. *Etching*
Kennedy No. 222. Second state of two. Proof signed with the pencil butterfly on a tab. Fine impression.
From the Mansfield collection.

272. NOCTURNE: SHIPPING. *Etching*
Kennedy No. 223. Second state of six. Proof signed with the pencil butterfly on a tab. Small paper imperfection in upper left corner.
From the Mansfield collection.

273. OLD WOMEN. *Etching*
Kennedy No. 224. First state of two, before the cross-hatching in the doorways etc. Proof signed with the pencil butterfly on a tab. Very fine impression.
From the Mansfield collection.

274. STABLES. *Etching*
Kennedy No. 225. First state of three. Proof signed with the pencil butterfly and inscribed *1st proof,* in Whistler's hand on a tab. Fine impression on old paper.
From the Mansfield collection.

275. NOCTURNE: SALUTE. *Etching*
Kennedy No. 226. First state of five. Inscribed by Whistler *1st state—1st proof,* signed with the butterfly on a tab. Very fine clean wiped impression.
100 From the F. Bullard and Mansfield collections.

[See illustration]

276. NOCTURNE: SALUTE. *Etching*
Kennedy No. 226. Fifth and final state. Proof signed with the pencil butterfly
40 on a tab. Very fine impression printed with a beautiful soft 'tone'.
From the J. Caldwell collection.

[See illustration]

277. GONDOLA UNDER A BRIDGE. *Etching*
95 Kennedy No. 227. First state of two. Proof signed with the pencil butterfly on the untrimmed margin. Fine impression on old paper.
Extremely rare. From the Mansfield collection.

278. THE STEAMBOAT, VENICE. *Etching*
210 Kennedy No. 228. Second state of two. An early unsigned proof. Fine impression with untrimmed margins.
Very rare. From the Mansfield collection.

279. VENETIAN COURT. *Etching*
Kennedy No. 230. First state of two. Proof signed with the butterfly and
55 inscribed *1st state—Venice 1879* by the artist. Fine impression on old paper with untrimmed margins.
From the Mansfield collection.

280. VENICE. *Etching*
Kennedy No. 231. Only state. One of only five or six proofs made. This being
30 a unique impression with additional details in pen and ink, as well as the butterfly by Whistler. The upper blank corners are injured by mildew.
This plate, which was never finished, was destroyed after five or six proofs had been taken.
From the H. H. Benedict collection.

281. VENETIAN WATER-CARRIER. *Etching*
15 Kennedy No. 232. Only state. Early proof, unsigned. Fine impression on old paper.
From the Mansfield collection.

282. WHEELWRIGHT. *Etching*
70 Kennedy No. 233. Fifth and finished state. Proof signed with the pencil butterfly on a tab. Fine impression.
One of the 'Twenty-Six Etchings'. From the Mansfield collection.

[NUMBERS 276 AND (ABOVE) 275]

283. THE TEMPLE. *Etching*
Kennedy No. 234. Only state. Proof signed with the pencil butterfly. Fine impression.
One of the 'Twenty-Six Etchings'. From the Mansfield collection.

284. LOBSTER POTS. *Etching*
Kennedy No. 235. Third state of three. Proof signed with the pencil butterfly on a tab. Fine impression.
One of the 'Twenty-Six Etchings'. From the Mansfield collection.

285. LITTLE COURT. *Etching*
Kennedy No. 236. Only state. Proof signed with the pencil butterfly on a tab. Fine impression.
One of the 'Twenty-Six Etchings'. From the Mansfield collection.

286. DRURY LANE. *Etching*
Kennedy No. 237. Only state. Proof signed with the pencil butterfly on a tab. Fine impression.
One of the 'Twenty-Six Etchings'. From the Mansfield collection.

287. ALDERNEY STREET. *Etching*
Kennedy No. 238. First state of two, before the lettering. Proof signed with the pencil butterfly on a tab. Fine impression.
From the Mansfield collection.

288. REGENT'S QUADRANT. *Etching*
Kennedy No. 239. Second state of four. Proof signed with the pencil butterfly on a tab. Fine impression.
From the J. Caldwell collection.

289. THE SMITHY. *Etching*
Kennedy No. 240. Second state of five. Proof signed with the pencil butterfly on the face of the impression near the bottom. Very fine impression.
From the Mansfield collection.

290. SWAN AND IRIS. *Etching*
Kennedy No. 241. Second state of two. Unsigned proof. Fine impression with untrimmed margin.
From the Mansfield collection.

291. DORDRECHT. *Etching*
Kennedy No. 242. First state of two. Proof signed with the pencil butterfly on a tab. Very fine impression.
From the Mansfield collection.

292. LITTLE DORDRECHT. *Etching*
Kennedy No. 243. Only state. Proof signed with the pencil butterfly on the untrimmed margin. Fine impression.
From the Mansfield collection.

293. BOATS, DORDRECHT. *Etching*
Kennedy No. 244. Only state. Proof signed with the pencil butterfly on a tab. Fine impression.
From the Mansfield collection.

294. THE LITTLE WHEELWRIGHT'S. *Etching*
Kennedy No. 245. Only state. Proof signed in the plate. Fine impression with untrimmed margin.
From the Mansfield collection.

295. A SKETCH AT DIEPPE; and A CORNER OF THE PALAIS ROYAL. *Two etchings*
Kennedy No. 246, First state of two; and No. 248, Second state of two. Proofs signed with the pencil butterfly. Fine impressions.
From the Mansfield collection.

296. BOOTH AT A FAIR; and COTTAGE DOOR. *Two Etchings*
Kennedy No. 249, Only state; and No. 250, Second state of two. Proofs signed with the pencil butterfly on a tab.
From the J. Caldwell and Mansfield collections.

297. THE VILLAGE SWEET SHOP; and THE SEAMSTRESS. *Two etchings*
Kennedy No. 251, Only state; and No. 252, First state of two. Proofs signed with the pencil butterfly. Fine impressions.
From the Mansfield collection.

298. THE TOWING PATH; and SKETCH IN ST. JAMES'S PARK. *Two etchings*
Kennedy Nos. 254 and 255. Only states. Proofs. One signed with the pencil butterfly. Fine impressions.
From the Mansfield collection.

299. A FRAGMENT OF PICCADILLY; and OLD CLOTHES SHOP, No. 1. *Two etchings*
Kennedy No. 256, Only state; and No. 257, Second state of two. Proofs signed with the pencil butterfly. Fine impressions.
From the Caldwell and Mansfield collections.

300. OLD CLOTHES SHOP, No. 2; and FRUIT SHOP. *Two etchings*
Kennedy Nos. 258 and 259. Both second states. Proofs signed with the pencil butterfly. Fine impressions.
From the Caldwell and Mansfield collections.

301. A SKETCH OF THE EMBANKMENT; and THE MENPES CHILDREN. *Two etchings*
Kennedy Nos. 260 and 261. Only states. Proof signed with the butterfly in the plate. Fine impressions.
From the Mansfield collection.

302. T. A. NASH'S FRUIT SHOP. *Etching*
Kennedy No. 263. Fourth and finished state. Proof signed with the pencil butterfly on a tab. Very fine impression.
From the Caldwell collection.

303. THE FISH-SHOP, BUSY CHELSEA. *Etching*
Kennedy No. 264. First state of two. Proof signed with the pencil butterfly on a tab. Very fine impression.
From the Mansfield collection.

304. LITTLE STEPS CHELSEA; and WOOD'S FRUIT SHOP. *Two etchings*
Kennedy Nos. 262 and 265. Both second states. Proofs with the pencil butterfly on a tab. Very fine impressions.
From the Mansfield collection.

305. FURNITURE SHOP; and SAVOY SCAFFOLDING. *Two etchings*
Kennedy Nos. 266 and 267. Only states. Proofs signed with the butterfly. Fine impressions.
From the Mansfield collection.

306. RAILWAY ARCH; and ROCHESTER ROW. *Two etchings*
Kennedy No. 268, First state of two; and No. 269, First state of three. Proofs signed with the pencil butterfly on a tab. Fine impressions.
From the Mansfield collection.

307. YORK STREET, WESTMINSTER. *Etching*
Kennedy No. 270. Only state. Proof signed with the pencil butterfly and further inscribed on the back *1st state* in Whistler's hand.
From the Mansfield collection.

308. THE BARBER'S. *Etching*
Kennedy No. 271. Only state. Proof signed with the pencil butterfly on a tab and further inscribed on the back *1st state* in Whistler's hand. Very fine impression.
From the Mansfield collection.

309. RAG-SHOP, MILMAN'S ROW. *Etching*
Kennedy No. 272. First state of two, before the chest of drawers in the doorway was shaded. Proof signed with the pencil butterfly on a tab. Fine impression.
From the Mansfield collection.

310. SHAVING AND SHAMPOOING. *Etching*
Kennedy No. 273. Only state. Proof signed with the pencil butterfly and inscribed on the back by Whistler: *1st state early proof* and signed again with the butterfly. Very fine impression.
From the Mansfield collection.

311. JUSTICE WALK, CHELSEA. *Etching*
Kennedy No. 275. Second state of two. Proof signed with the pencil butterfly on a tab and inscribed with the title on the back by Whistler. Very fine impression.
From the Mansfield collection.

312. BIRD CAGES, CHELSEA. *Etching*
Kennedy No. 276. Only state. Proof signed with the pencil butterfly and marked *1st state* by Whistler on the back. Fine impression.
From the Mansfield collection.

313. MERTON VILLA, CHELSEA. *Etching*
Kennedy No. 277. Only state. Proof signed with the pencil butterfly and inscribed *Selected proof* on the back by Whistler, with the butterfly signature. Very fine impression.
From the Mansfield collection.

314. KING'S ROAD, CHELSEA; and LITTLE MAUNDER'S. *Two etchings*
Kennedy Nos. 278 and 279. Only states. Proofs signed with the pencil butterfly on a tab. Fine impressions.
From the Mansfield collection.

315. EXETER STREET. *Etching*
Kennedy No. 280. Only state. Proof signed with the pencil butterfly and with a notation on the back in Whistler's hand: *1st impression.* Fine impression.
From the Mansfield collection.

316. BIRD CAGES, DRURY LANE; and RAG SHOP, ST. MARTIN'S LANE. *Two etchings*
50 Kennedy Nos. 281 and 282. Only states. Proofs signed with the pencil butterfly. Fine early impressions.
From the Mansfield collection.

H. G. EDGAR DEGAS

Famous French artist: 1834-1917

317. LE GRAVEUR JOSEPH TOURNEY. *Etching*
425 Delteil No. 4. Only state. Very fine impression.
Very rare.

318. MANET ASSIS, TOURNE A DROITE. *Etching*
Delteil No. 16. Third state of four. Early proof. Very fine impression. Framed.
From the Degas collection.
150

319. LOGES D'ACTRICES. *Etching and aquatint*
Delteil No. 28. Third state of five. Early proof and very fine impression.
275 Framed.
Delteil describes this state as very rare. It is certainly a most beautiful impression.

320. AU LOUVRE: LA PEINTURE (MARY CASSATT). *Etching and aquatint*
700 Delteil No. 29. State before the complete aquatint ground. Unsigned proof. Very fine impression. Framed.
Very rare.

321. APRES LE BAIN (The Second Plate). *Lithograph*
Delteil No. 61. Second state of two. Very fine early proof on thin China paper.
700 Framed.
Rare. From the Eddy collection.

322. DANSEUSE. *Monotype*
From a sketch by Degas and signed with his studio stamp. Framed.
300

MARCELLIN DESBOUTIN

French etcher: 1822-1902

323. PORTRAIT OF DEGAS; and RENOIR SEATED. *Two etchings*
55 Fine proofs. The first signed in pencil, the other signed in the plate. Fine impressions. Limited. Framed.
Both from the Beurdeley collection.

JEAN LOUIS FORAIN

Celebrated French artist: 1852-1931

324. LA ROUTE D'EMMAUS (The First Plate). *Etching*
Guerin No. 60. First state of four. Proof signed in pencil and inscribed: *1er etat.* Very fine impression.
Very rare. From the Eddy collection.

SIR FRANCIS SEYMOUR HADEN

Distinguished English etcher: 1818-1910

325. EGHAM. *Etching*
Harrington No. 15. First state of three, before the darkening of the punts and other details. Proof inscribed to the printer Auguste Delatre and signed by both in pencil. Very fine impression on thin Japan paper.
Very rare. Probably not more than twelve impressions in this state. From the Scholle collection.

326. THAMES FISHERMEN. *Drypoint*
Harrington No. 11. First state of three. Proof signed in pencil. Very brilliant and rich impression. Framed.
From the Scholle collection.

327. A SUNSET IN IRELAND. *Drypoint*
Harrington No. 51. Trial proof 'f'. Signed in pencil. Superb impression.
A magnificent early proof of Haden's finest landscape. From the Scholle collection.

EDOUARD MANET

Famous French etcher and lithographer: 1832-1883

328. LE TORERO MORT. *Etching and aquatint*
Moreau-Nelaton No. 13. Second state of three, before the etched lines of hatching in the background. Proof signed in the plate. Very fine impression.
Rare.

329. MARINE. *Etching*
Moreau-Nelaton No. 39. Very fine early proof before the edges of the plate were cleaned. Framed.
Early impressions are very rare.

MORTIMER MENPES

English etcher: b. 1860

330. PORTRAIT OF WHISTLER. *Charcoal drawing*
Depicting the artist at full length, standing, wearing a long frock coat, and with right arm extended holding a slender cane. Size 14 by 9 inches. Framed.
Mounted on the back is a five-line jingle in manuscript signed *Dante Gabriel* [Rossetti], describing Whistler.

CHARLES MERYON

Celebrated French etcher: 1821-1868

331. LE PONT AU CHANGE, PARIS. *Etching*
Delteil-Wright No. 34. Fifth state of twelve. With the hearse on the bridge and Meryon's name and address. Very fine impression on thin paper.
From the Henri Beraldi collection.

JAMES McBEY

Contemporary Scottish etcher

332. PENZANCE. *Etching*
Hardie No. 144. Trial proof II touched with chalk on water and sky. Signed in ink with notation of the hand work. Very fine impression. Framed.
From the Simpson collection.

333. THE POOL. *Etching*
Hardie No. 150. Proof signed and numbered in ink. This is proof no. I. Very fine impression. Edition limited to only fifty-six proofs. Framed.

334. THE MORAY FIRTH. *Etching*
Hardie No. 152. Trial proof 4, before the horizon line was carried to the edge of the plate. Signed in ink. Very fine impression. One of five trial proofs. Framed.

335. A NORFOLK VILLAGE. *Etching and drypoint*
Hardie No. 158. Published state. Proof signed and numbered in ink. Very fine impression. Edition limited to seventy-six proofs. Framed.

336. NIGHT IN ELY CATHEDRAL. *Etching*
Hardie No. 161. Trial proof I, signed in ink. Impression on old paper. Probably the only impression made from the plate at this early stage.

337. ROUEN. *Etching*
Hardie No. 172. Proof signed and numbered in ink. Very fine impression. Edition limited to seventy-six proofs. Framed.

[NUMBER 338]

338. DAWN: THE CAMEL PATROL SETTING OUT. *Etching*
Hardie No. 181. Published state. Proof signed and numbered in ink. Fine impression on old paper. Edition limited to seventy-six proofs in the published state.

One of the great etchings of the present century.

[See illustration]

339. A FLOOD IN THE FENS. *Drypoint*
Hardie No. 209. Proof C of the finished state. Signed and lettered in ink. Very fine impression. Edition limited to seventy-six proofs. Framed.

340. ANTWERP. *Etching*
Hardie No. 214. Published state. Proof signed and numbered in ink. Superb impression. Edition limited to seventy-six proofs. Framed.

341. THE EBB TIDE. *Etching*
Hardie No. 216. Published state. Proof signed and numbered in ink. Very fine impression. Edition limited to seventy-six proofs. Framed.

342. ZAANSTREEK. *Etching*
Hardie No. 221. Published state. Proof signed and numbered in ink. Fine impression. Edition limited to seventy-six proofs. Framed.

CARLO PELLEGRINI

Italian caricaturist, worked in England: 1839-1889

343. WHISTLER. *Drypoint*
15 Caricature portrait at full length in top hat and long coat. Proof signed in pencil and with Whistler's butterfly signature as well. Fine impression on Japan paper. Framed.
Rare.

PIERRE AUGUSTE RENOIR

Celebrated French artist: 1841-1919

200 344. BAIGNEUSE ASSISE. *Soft-ground etching*
Delteil No. 11. Only state. Proof signed in pencil. Very fine impression. Limited.
Very rare.

LESLIE WARD ["SPY"]

Famous English caricaturist

345. WHISTLER. *Watercolor drawing*
Fine full-length caricature portrait of Whistler. He wears a long light tan coat with pinched-in waist. Monocle in eye and his famous white lock standing
110 out against the black hat perched on the back of his head, he carries a slender swagger stick. Signed SPY. Size 12 by 7 inches. Framed.

ANDERS ZORN

Celebrated Swedish painter-etcher: 1860-1920

346. PEPITA. *Etching*
110 Asplund No. 10. Third state of three. Proof signed and inscribed in pencil. Very fine impression. Framed.
Very early and rare.

347. ROSITA MAURI. *Etching*
Asplund No. 34. Third state of five, before the inscription. Proof signed in pencil. Very fine impression. Framed.
160 Rare in this state. Only about twenty impressions made.

348. ZORN AND HIS WIFE. *Etching*
Asplund No. 43. Second and finished state. Proof signed in pencil. Superb
150 impression. Framed.
Another of Zorn's most successful portrait efforts. Very rare. Only forty proofs and the plate destroyed.

[NUMBER 349]

700

349. FISHERMAN AT ST. IVES. *Etching*
Asplund No. 53. First state of two, before the inscription of the title at the bottom. Proof signed in pencil. Superb impression on Japan paper. Framed. Very rare. There were only about twenty-five or thirty impressions made. From the Scholle collection.

[See illustration]

[NUMBER 350]

350. THE TOAST. *Etching*

Asplund No. 80. Second state of five, before certain vertical lines in upper left background. Proof signed in pencil. Superb impression. Framed.

Extremely rare. Limited to about seventy-five proofs in all.

[See illustration]

351. THE WALTZ. *Etching*
Asplund No. 54. Third and finished state. Proof signed in pencil. Very fine impression. Framed.
Very rare. One of the greatest of Zorn's plates. Edition was limited to only forty impressions.

352. GIRL WITH A CIGARETTE II. *Etching*
Asplund No. 62. First state of two. Proof signed in pencil and dedicated *A mon ami Guerard*. Very fine impression. Framed.
In proof state there were only about twenty-five or thirty impressions. From the Scholle collection.

353. MME ARMOND DAYOT. *Etching*
Asplund No. 47. Third and finished state. Proof signed in pencil. Very fine impression. Framed.
From the Jules Gerbeau collection.

354. HENRY MARQUAND. *Etching*
Asplund No. 81. Only state. Proof signed in pencil. Very fine impression. Framed.
Rare. There were only about thirty-five impressions made.

355. AN IRISH GIRL, OR ANNIE. *Etching*
Asplund No. 84. Only state. Proof signed in the plate. Superb impression. Framed.
Very rare. There were only thirty impressions made of this beautiful plate.

356. OMNIBUS. *Etching*
Asplund No. 72. First state of three. Proof signed in pencil and inscribed *First state — only proof*. Superb impression. Framed.
Probably the only proof in the first state known. Formerly in the Judson S. Dutcher collection.

357. ERNEST RENAN. *Etching*
Asplund No. 73. Third state of five. Proof signed in pencil. Very fine impression. Framed.
Edition limited to one hundred twenty-five proofs.

358. OLGA BRATT. *Etching*
Asplund No. 74. Second state of two. Proof signed in pencil. Very fine impression. Framed.
Rare. Edition limited to about thirty proofs. From the Scholle collection.

359. MAJA VON HEIJNE. *Etching*
Asplund No. 150. First state of two. Proof signed in pencil. Superb impression. Framed.
Edition was limited to only fifty or sixty impressions in two states. From the Scholle collection.

360. AT THE PIANO. *Etching*
Asplund No. 160. Second state of two. Proof signed in pencil. Very fine impression on Japan paper. With the artist's presentation inscription: *To my friend Sullivan X'mas souvenir.* Framed.

361. EMMA RASMUSSEN. *Etching*
Asplund No. 183. Only state. Proof signed in pencil. Fine impression. Framed.

362. MR. AND MRS. ATHERTON CURTIS. *Etching*
Asplund No. 203. First state of two. Proof signed in pencil. Very fine impression. Framed.
Rare. Edition of about fifty impressions.

363. AUGUSTE RODIN. *Etching*
Asplund No. 207. Third and finished state. Proof signed in pencil. Very fine impression. Framed.

364. PRECIPICE. *Etching*
Asplund No. 228. Second state of two. Proof signed in pencil. Very fine impression. Limited.

365. SAPPO. *Etching*
Asplund No. 278. Third and finished state. Proof signed in pencil. Very fine impression. Framed.

[END OF SALE]

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